

Production No. 8F14

The Simpsons

"HOMER ALONE"

Written by

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Created by  
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TABLE DRAFT

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NOTE: FOR TABLE READ ONLY

"HOMER ALONE"

Cast List

HOMER.....DAN CASTELLANETA  
MARGE.....JULIE KAVNER  
BART.....NANCY CARTWRIGHT  
LISA.....YEARDLEY SMITH  
MAGGIE.....NANCY CARTWRIGHT  
PATTY.....JULIE KAVNER  
SELMA.....JULIE KAVNER  
BURNS.....HARRY SHEARER  
SMITHERS.....HARRY SHEARER  
KRUSTY.....DAN CASTELLANETA  
EDDIE.....HARRY SHEARER  
LOU.....DAN CASTELLANETA  
CHIEF WIGGUM.....DAN CASTELLANETA  
BARNEY.....DAN CASTELLANETA  
NELSON.....NANCY CARTWRIGHT  
OTTO.....HARRY SHEARER  
LIONEL HUTZ.....HARRY SHEARER  
DR. HIBBERT.....HARRY SHEARER  
KENT BROCKMAN.....HARRY SHEARER  
SCOTT CHRISTIAN.....DAN CASTELLANETA  
MARVIN MONROE.....HARRY SHEARER  
MRS. HIBBERT.....MAGGIE ROSWELL

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CARL.....DAN CASTELLANETA  
GEORGE.....DAN CASTELLANETA  
MOTHER.....PAMELA HAYDEN  
WOMAN ON TV #1.....PAMELA HAYDEN  
WOMAN ON TV #2.....MAGGIE ROSWELL  
FABRIZIO.....HARRY SHEARER  
CONDUCTOR.....DAN CASTELLANETA  
BALIFF.....DAN CASTELLANETA  
MARTHA.....JULIE KAVNER  
BRUTO.....DAN CASTELLANETA  
ARNIE PIE.....DAN CASTELLANETA  
TRUCK DRIVER.....HARRY SHEARER  
D.J.....HARRY SHEARER  
COMMERCIAL GUY.....DAN CASTELLANETA  
STAFF WOMAN #1.....NANCY CARTWRIGHT  
STAFF WOMAN #2.....PAMELA HAYDEN  
STAFF WOMAN #3.....MAGGIE ROSWELL  
BILL .....DAN CASTELLANETA  
MARTY.....HARRY SHEARER  
MAN ON PHONE.....DAN CASTELLANETA  
CLERK.....HARRY SHEARER  
CHEF.....HARRY SHEARER  
GEORGE BUSH.....HARRY SHEARER  
BARBARA BUSH.....MAGGIE ROSWELL  
JUDGE.....HARRY SHEARER

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WOMAN.....MAGGIE ROSWELL

HAGGARD WOMAN.....MAGGIE ROSWELL

NICK.....HARRY SHEARER

NICK #2.....DAN CASTELLANETA

JIM.....HARRY SHEARER

**"HOMER ALONE"**

by

David Stern

ACT ONE

**FADE IN:**

**INT. SIMPSON HOUSE - LIVING ROOM - MORNING**

A scared BART, in his pajamas, runs into the living room.

**FREEZE FRAME ON BART**

A "The Road Runner" type subtitle appears under his head with a PING. It reads:

BART

(brat'us don't have a cow'us)

Resume action as HOMER runs in after him in his underwear.

HOMER

(GROWLS)

**FREEZE FRAME ON HOMER**

The subtitle line underneath him reads:

HOMER (CONT'D)

(glutton'us doof'us)

Homer chases Bart over and around furniture. As they race past MARGE, they knock over a lamp which CRASHES at her feet.

MARGE

(MUTTERING) Guess who's going to

clean that up.

Marge begins to clean up the mess.

**INT. SIMPSON HOUSE - MAGGIE'S BEDROOM - MORNING**

MAGGIE lays on her back, blankly staring at a black and white mobile that features geometric shapes, spirals and numbers.

**MAGGIE'S POV**

All she can see are the bottom edges of the shapes. The mobile is lost on her.

**BACK TO SCENE**

Marge swoops into the room, with a bottle of formula. She tries to pull out Maggie's pacifier which stretches and pulls Maggie into the air.

**MARGE**

Now Maggie, when you grow up you can  
suck your pacifier all you want.

Marge quickly pulls out the pacifier and shoves the bottle in Maggie's mouth. Marge begins to change Maggie's diaper with great skill. She throws the soiled diaper over her shoulder; it lands cleanly in the hamper. She applies a baby wipe with one hand, and baby powder with the other. She attaches the new diaper, plucks out the bottle, throws Maggie over her shoulder, and delivers two crisp pats.

**MAGGIE**

(BARNEY-LIKE BURP)

Marge quickly scurries Maggie out of the room.

**INT. SIMPSON HOUSE - KITCHEN - MORNING**

Marge frantically makes the family's school and work lunches, preparing three sandwiches concurrently.

MARGE

(SQUEEZING MUSTARD BOTTLE) Extra  
mustard for Bart, sliced diagonally  
not lengthwise... Light mayo for  
Lisa, cut off the crust... (REMOVING  
BREAD CRUST) Double bologna for  
Homer....

Bart and LISA race in and begin to talk at the same time.

BART

LISA

Mom, have you seen my	Mom can you sign this permission
lucky red cap? I have a	slip for my field trip? Oh, no
test today in something.	bologna for me. I'm a
Oh man, bologna and	vegetarian now. (ETC.)
cheese again? (ETC.)	

Homer runs in.

HOMER

Marge, I split my pants again. Oooh,  
can I have two sandwiches today?

Homer and the kids continue talking above Marge.

MARGE

One at a time! One at a time!

Homer and the kids all stop for a beat, then start up  
again.

MARGE (CONT'D)

That's enough! Lisa, if you don't like your bologna trade down for a peanut butter and jelly. Bart, your hat's where you left it, behind the toilet. Homer, I'll sew your pants but I'm out of bologna.

BART

Thanks mom.

LISA

Thanks mom.

HOMER

(ANNOYED GRUNT)

**INT. SIMPSON HOUSE - LIVING ROOM - MORNING**

Marge races to the door with her arms full. Maggie is tucked firmly under one arm.

MARGE

Videos to return, bank deposit,  
grocery list, Homer's dry-cleaning --  
I think that's everything.

Homer approaches with his bowling ball.

HOMER

Marge, can you take my ball to Nick's today? A bottle cap got lodged in the finger hole.



MARGE

Homer, I'm running late as it is.  
Can't you just use one of the balls  
at the alley?

HOMER

Alley balls? (WHINY) Marge, I could  
catch something.

MARGE

(GRUFF) Alright, don't whine. Just  
put it in my left hand.

Homer puts the ball in Marge's left hand. Her body shifts  
to that side. She looks out the window and notices the  
school bus is there.

MARGE

(YELLING) Kids! Hurry up or you're  
going to miss your bus!

LISA

No way.

BART

Never happen.

The bus **PEELS OUT** without them.

BART (CONT'D)

Well, I'll be damned.

Marge **MURMURS**.

**INT. MARGE'S CAR - MORNING**

Marge drives Bart and Lisa to school, darting between cars  
like a madwoman. Maggie sits in the babyseat next to her,  
chewing on her seat belt. In the backseat, Bart makes a  
hideous monster face at Lisa.

LISA

Mom, Bart's making faces at me.

BART

It's a nervous twitch and I'm a  
little sensitive about it if you  
don't mind.

Bart makes another face at Lisa.

LISA

Mom, he's doing it again. Bart, stop  
it!

BART

Show a little decency. I've got a  
condition here.

He makes another face.

LISA

Mommm! Do something!

Marge screeches up to the school. She turns to the kids  
with total fury in her eyes.

MARGE

(A LA AMITYVILLE) Get out.

Bart and Lisa nervously scurry out of the car.

**INT. DRY CLEANERS - MORNING**

A fat, CLERK hands Marge a freshly laundered shirt for  
Homer. Marge looks at the check attached to the hanger.

MARGE

(OUTRAGED) Twenty two dollars for  
one shirt!?

CLERK

(SHAKING HIS HEAD) There was some  
kind of stain under the arms --  
Fifteen years in this business, I've  
never seen anything like it.

Marge GROANS and reaches in her purse.

**INT. SUPERMARKET - MORNING**

Maggie sits in a shopping cart, watching Marge race down the aisle, frantically pulling what she needs from the shelves.

MARGE

(FRENZIED) Fruit leather... Tree  
Fresh Imitation Orange Drink...  
Krusty brand duck sausage pizza...

Marge throws the food items into the cart and races back down the aisle. Maggie puts the items back on the nearest shelf.

**INT. NICK'S BOWLING SHOP - MORNING**

Homer's bowling ball sits on the counter. The clerk sits on his stool, shaking his head at Marge.

NICK

(WISE GUY VOICE) Sorry lady, You've  
got the wrong Nick's. You want  
Nick's on the other side of town.

**INT. THE OTHER NICKS - A LITTLE LATER**

NICK #2

I don't know what Nicky's telling  
you. I haven't flushed a ball in  
years.

Marge lugs Homer's bowling ball out of the shop, with Maggie tucked under her other arm. The bowling ball slams repeatedly against her leg.

**INT. MARGE'S CAR - MORNING**

Marge turns on the car radio to calm her frayed nerves.

DJ

(ULTRA CALM) That was Gordon  
Lightfoot mellowing you out on KALM.  
Calm, easy listening. We'll be back  
with a superset of songs about clouds  
right after this.

Station goes to a commercial.

**SFX: JACK HAMMER**

COMMERCIAL GUY

Say, Jim. You don't look so good.

JIM

Sorry Frank, it's this awful stress  
headache. Feels like somebody's  
jammed a hypodermic in my eyeball.

Marge quickly changes the station.

BILL

It's time for another Bill and Marty  
(ECHO EFFECT) Classic Crank Call.

MARTY

Hello, is this Mr. Justin Sherman?

MAN ON PHONE

Yes?

MARTY

(SERIOUS) Your wife is dead.

MAN ON PHONE

Oh God! No!

MARTY

(STIFLING LAUGH) That's right. She  
just walked through a plate glass  
window. There's blood everywhere.

MAN ON PHONE

And I just talked to her! (SOBS)

Bill and Marty LAUGH uproariously. Marge SLAMS off the  
radio.

MARGE

(END OF ROPE) AHHH!!

**EXT. SPRINGFIELD MEMORIAL BRIDGE - CONTINUOUS**

Marge's station wagon begins to cross over the two lane  
bridge. A large Mack truck is gaining rapidly from behind.

**INT. MARGE'S STATION WAGON - CONTINUOUS**

We see the truck bearing down in the rear view mirror. All  
the irritating voices from Marge's day blend into one. We  
see their heads -- Bill and Marty are represented by a  
radio. We also see and HEAR a jackhammer.

LISA (V.O.)

Bart's making faces.

BART (V.O.)

Where's my lucky red hat?

HOMER (V.O.)

(WHINY) Alley balls...

NICK (V.O.)

You want the other Nick's.

MARTY (V.O.)

Your wife is dead.

In the car at the same time, Maggie's bottle of formula clogs. She uncaps the bottle with a jerk, sending sticky baby formula over herself, the just picked up dry cleaning and, most critically, Marge.

MARGE

(SNAPPING) NO!!

Marge slams on her brakes.

**EXT. SPRINGFIELD MEMORIAL BRIDGE - CONTINUOUS**

Marge's car skids to a stop diagonally, blocking both lanes of traffic.

**INT. MARGE'S STATION WAGON - CONTINUOUS**

**ON MARGE**

Very calmly, almost zombie-like, Marge puts her car into PARK and turns off the ignition.

**INT. MAC TRUCK - CONTINUOUS**

A burly TRUCK DRIVER hops down from his rig, walks over to Marge's car and taps on the window.

TRUCK DRIVER

Hey lady, I ain't touched my brakes  
in thirteen days. This better be  
good...

Marge turns to him and makes a guttural ape-like sound, showing her teeth and spraying spittle across the inside of the rolled up window. The truck driver backs off.

**EXT. SPRINGFIELD MEMORIAL BRIDGE - MORNING**

A substantial traffic jam has begun to form behind Marge's station wagon. PAN DOWN line of cars, filled with familiar Springfieldians as a traffic report blares from the car radios.

**INT. TRAFFIC COPTER - CONTINUOUS**

ARNIE PIE

This is Arnie Pie with "Arnie in the Sky". We've got big problems on the Springfield Memorial Bridge, people. Traffic goin' wa-ay back in both directions. And look out at the corner of fourteenth and Elm cause I just dropped my bagel.

The bagel he was holding falls out of the helicopter.

**MONTAGE**

A.) OTTO is stuck in the traffic jam in his empty school bus.

OTTO

All right! A chance to catch some rays.

He climbs up on the roof of the bus with a reflector to sun himself.

B.) KRUSTY HONKS his horn. A chimp sits in the passenger seat playing with the dashboard buttons.

KRUSTY

(YELLING AT CHIMP) Turn off the air conditioner! You'll wear down the battery.

C.) Behind him we see BURNS on a motorcycle with SMITHERS in the sidecar.

BURNS

Sorry Smithers, I'll have to let you go.

Burns unhooks the side car and drives off the road a la The Great Escape. Smithers is left stranded.

SMITHERS

There goes a real hero.

At the front of the line, Marge remains locked in her car with her fists tightly clenched around the wheel. To the side, EDDIE, LOU and CHIEF WIGGUM discuss the incident.

EDDIE

She's locked in the car and refuses  
to move.

WIGGUM

Did you flash your lights?

LOU

Yes.

WIGGUM

Well, I'm fresh out of ideas.

EDDIE

How about I rush the vehicle and give  
her the taser while Lou throws  
himself on the baby before it can  
cry.

CHIEF WIGGUM

Nah, the press has a way of twisting  
those things to make us look bad.

**INT. NUCLEAR POWER PLANT - COFFEE ROOM - MORNING**

Homer and the BOYS sit around a television watching GOOD MORNING SPRINGFIELD hosted by SCOTT CHRISTIAN and STEPHANIE the weather lady. A Cajun CHEF a la Paul Prudhomme is preparing a dish, throwing many different ingredients into a pan.



CHEF

(CAJUN ACCENT) A little Cayenne,  
throw in the Andouille, and some craw  
fish, lil' Tabasco for flavor --  
that'll get your taste buds'  
attention.

The chef pulls out two pre-arranged plates of food and  
hands them to Scott and Stephanie.

SCOTT

(STRUGGLING WITH BITE) Oh, I'm in  
heaven. I already want seconds.

The audience **APPLAUDS**. Homer and the other guys watch the  
program intently.

HOMER

(MOUTHFUL OF DONUT) Sitting around,  
shooting the breeze -- eating other  
people's food. They got some job.

CARL

Not too shabby.

"Good Morning Springfield" is suddenly interrupted by a  
SPECIAL REPORT. The guys at the plant **GROAN** disappointedly.  
KENT BROCKMAN reports live from a helicopter high above  
Springfield.

KENT BROCKMAN

This is Kent Brockman, reporting live  
from Arnie Pie's traffic copter. But  
I can assure you, this is no mere  
morning traffic report.

ARNIE PIE

(OFFENDED) Hey.

KENT BROCKMAN

Face the facts, Arnie. (CLEARS  
THROAT) An angry mother has parked  
her car on the bridge and refuses to  
budge. I'm now going to be lowered  
down in the Channel Six Sky Harness  
for an exclusive interview.

Kent wearing a helmet camera, is harnessed and lowered to  
Marge's car. The copter winch overshoots the car, banging  
Kent several times against the side of the bridge. He is  
pulled up next to the station wagon giving a "roll down  
your window" motion. At the plant, Homer begins to **HECKLE**  
the screen.

HOMER

Hey sweetheart, what's the matter?!  
Not getting enough of the good stuff  
at home?

The plant workers **LAUGH**. On television, the car window is  
rolled down, revealing a wild-eyed Marge.

HOMER (CONT'D)

(ANNOYED GRUNT)

KENT

Ma'am, why are you doing this?

MARGE

Leave me alone!

Marge rolls up her window again.

KENT BROCKMAN

Well, there you have it. "Leave me alone." Three words that could be the rallying cry for every housewife in America.

INT. DR. HIBBERT'S HOUSE - KITCHEN - DAY

MRS. HIBBERT is watching the story on a portable TV. DR. HIBBERT comes up carrying a bunch of colorful sweaters.

DR. HIBBERT

Clarice, you promised you'd take my sweaters to the cleaners.

MRS. HIBBERT

Leave me alone!

INT. GEORGE AND MARTHA'S HOUSE - LIVING ROOM

MARTHA, from "The War of the Simpsons", is watching the same scene on TV. GEORGE enters.

GEORGE

Once again I find you planted in front of the idiot box eating your bonbons and drinking my gin!

MARTHA

Leave me alone!

She throws a decanter at him, which **SHATTERS** against the wall.

INT. WHITE HOUSE

BARBARA BUSH is watching the TV. GEORGE BUSH comes in with a hockey stick.

BUSH

Hey Bar, time to get our picture  
taken with the Stanley Cup winners.

BARBARA

Leave me alone!

EXT. SPRINGFIELD MEMORIAL BRIDGE - MORNING

A COP is roping off the bridge with yellow tape that reads  
"DISTRESSED MOTHER, PLEASE STAY BACK." Homer pushes through  
the crowd.

HOMER

Let me through! Let me through! I'm  
her husband!

EDDIE

Well, that explains a lot.

Eddie and Lou CHUCKLE.

WIGGUM

Try to talk her out of there.

Wiggum hands Homer a megaphone.

WIGGUM (CONT'D)

But don't put your lips on it or  
anything.

HOMER

(THROUGH MEGAPHONE) HELLO? HELLO? IS  
THIS THING ON? HELLO?

Marge rolls down the window and sticks her head out.

MARGE

Homer? Is that you?

Homer turns to Wiggum.

HOMER

(PANICKY) What should I say?

CHIEF WIGGUM

How about, "Yes, it's me".

HOMER

(THROUGH MEGAPHONE) YES IT'S ME!

CHIEF WIGGUM

(TO HOMER) Tell her you love her.

HOMER

(THROUGH MEGAPHONE) I love you very  
much!

The crowd lets out a collective "AWW". Wiggum motions for  
Homer to continue.

HOMER (CONT'D)

And later tonight I think maybe you  
and I should snuggle.

The crowd LAUGHS at Homer and begins to HECKLE him. AD-LIB:  
"Not a pretty picture is it?" "I think I just lost my  
appetite."

NELSON

Haw haw!

WIGGUM

(QUIETLY TO HOMER) Why don't you  
just wrap it up?

HOMER

(THROUGH MEGAPHONE) Look Marge,  
you've made your point, whatever it  
is. Now let's just go home.

MARGE

First promise that you won't blame  
me. I didn't get your bowling ball  
fixed, your chocolate ice cream  
melted all over the video tapes I  
didn't return, and Maggie spilled  
formula all over your shirt.

HOMER

That's okay. I don't care.

Marge takes Maggie and gets out of the car. Homer races up  
and they embrace. When they let go of each other LIONEL  
HUTZ stands between them. He hands his card to Marge.

LIONEL HUTZ

Lionel Hutz, Attorney at Law. If you  
find a cheaper attorney you must be  
in Mexico!

INT. POLICE STATION - DAY

Marge has mug shots taken. Each angle requires two  
photographs, one for her face, one for her hair.

INT. COURTROOM - DAY

Sign on door reads, "TOWN OF SPRINGFIELD VS. MARGE  
SIMPSON". JUMP through a series of cuts from one witness  
to the next.

A.) The truck driver who was behind Marge on the bridge is  
on the stand. He's wearing a pair of dark sunglasses.

TRUCK DRIVER

(BREAKING DOWN) The trauma of this  
whole affair has caused me untold  
misery. I've lost nearly thirty  
pounds.

The court room audience **APPLAUDS**.

TRUCK DRIVER

No! That's a bad thing. I liked  
being fat.

Audience **MURMURS**.

B.) Bart and Lisa are on the stand.

LISA

I guess we have been riding her kind  
of hard lately. If anyone's guilty,  
we are.

BART

Speak for yourself. I'm the glue  
that's held this family together.

LISA

That's a lie.

Bart and Lisa get into a slap fight.

BART

Is not!

LISA

Is too!

BART

Is not!

LISA

Is too!

LIONEL HUTZ

(TO JUDGE) Don't look at me. They  
made up this part themselves.

C.) Homer takes the stand.

LIONEL HUTZ

Your Honor, I want you to take a good  
look at what this poor woman is  
married to.

HOMER

(OFFENDED) Hey.

LIONEL HUTZ

(ASIDE TO HOMER) Don't take it  
personal. We're scoring big points  
here.

Homer nods.

LIONEL HUTZ

He's fat, he's stupid... I don't know  
if you can get a whiff of this guy or  
not but --

HOMER

(GROWLS)

He lunges for Hutz.

LIONEL HUTZ

(TO JUDGE) I move that you restrain  
my own witness from attacking me.

JUDGE

Sustained!

The JUDGE bops Homer on the head with his gavel.

D.) MARVIN MONROE takes the stand.



MARVIN MONROE

Your Honor, I recommend that Mrs. Simpson spend a minimum of forty-eight hours at "Marvin Monroe's Institute for the Jittery Housewife".

JUDGE

Doctor Monroe, is the fact that you stand to make a sizeable profit in any way influencing your recommendation?

MARVIN MONROE

Absolutely not.

JUDGE

Well Mrs. Simpson, from what I've seen, you could use a weekend away from your family.

MARGE

I don't know...

LIONEL HUTZ

(ASIDE) Marge, take it. I was pretty loaded when I wrote my closing argument.

MARGE

(TO JUDGE) Well, all right, your Honor. If you think it's best.

BART

Your Honor, I object. You're sending  
the wrong parent up the river.

HOMER

Why you little...

JUDGE

Sorry son. Next case!

BAILIFF

City of Springfield versus Lionel  
Hutz.

LIONEL HUTZ

All right! Saves me a trip home.

**EXT. SIMPSON HOUSE - DAY**

A terrified Bart and Lisa sit in the back seat of Patty and Selma's car. Marge stands on the curb, talking to PATTY and SELMA.

MARGE

(TO PATTY AND SELMA) Thanks again for  
taking the children while I'm away.

SELMA

Don't worry yourself.

PATTY

Uh-huh. We've got six months of  
maternity leave we're never going to  
use anyway.

MARGE

Homer, can you bring Maggie out?

Homer starts to come out the front door with Maggie, who sees Patty and Selma. Maggie grabs a hold of the door jamb. Homer tries to pry her hands off but Maggie hangs on tightly.

**INT. PATTY AND SELMA'S CAR**

LISA

Wish I'd thought of that.

**BACK AT THE DOOR**

Homer **GROANS** several times with exertion as he tries to unpry Maggie.

HOMER

(GRUNTS) She's startin' to give.

MARGE

Homer! If Maggie really doesn't want to leave the house maybe she should just stay with you.

HOMER

(WHINY) Oh Marge, I bust my butt all week and now I gotta take care of one of my kids. There oughta be a law.

Marge **MURMURS**. Patty and Selma get in the car.

MARGE

Bye kids. Have fun with your aunts.

The car pulls away. Bart and Lisa press their faces against the back car window in horror.

**EXT. TRAIN STATION - DAY**

Marge and Homer stand on the loading platform hugging tightly. They unlock to reveal Maggie strapped on to Homer's chest in a papoose.

HOMER

Marge, I don't know what I'm gonna do  
without you.

MARGE

You'll be fine. Wipe your mouth.  
No, the other side.

Homer wipes his mouth.

CONDUCTOR

All aboard!

The train WHISTLE BLOWS.

MARGE

Don't worry. It's only for two days.

Marge gets on the train which begins down the tracks. Homer  
begins to run after the train, passing by lamp posts as in  
a thirties movie.

HOMER

There's so much left unsaid. Like how  
do I use the microwave?

MARGE

The instructions are printed on the  
door. (A LITTLE SAD) Goodbye Homie!

HOMER

Good bye? Where's my clean  
underwear?

MARGE

(CALLING BACK) Check the dryer!

Homer reaches the end of the platform as the train pulls  
away from the station. PAN UP and follow the billowing  
smoke of the train as it trails into the hills.

DISSOLVE TO:

**EXT. TRAIN - LATER**

The train pulls slowly passes country scenery. REVEAL that Homer continues to run after the train, a little out of breath but actually keeping a pretty good pace.

HOMER

If I'm gonna put the dishes in the dishwasher why do I have to rinse them off?

MARGE

Trust me. It's the only way to get them clean.

HOMER

How often should I change Maggie?

MARGE

Whenever she needs it.

Homer manages to gain a little on the train.

HOMER

Oooh, ooh, ooh, where do you keep the vacuum cleaner bags?

MARGE

Homer, I'll...

The train enters a tunnel and there is no room for Homer to fit. He has to stop short. Homer sadly watches the train pull away.

HOMER

(TO MAGGIE) We're doomed.

MAGGIE

(SUCKS)

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

EXT. MONROE'S INSTITUTION - MORNING

We see a banner featuring a picture of Marvin Monroe with a speech balloon reading: "I LOVE YOU, MOM! TM" Rattled looking WOMEN filter in through the gate. "I've Never Been To Me" plays through the speakers.

INT. MONROE'S INSTITUTION - ASSEMBLY HALL - DAY

Marge sits quietly amongst the other MOTHERS in a folding chair. A haggard looking WOMAN turns to Marge.

HAGGARD WOMAN

I know you. You're the one that  
cracked on the bridge.

MARGE

Well, yes. Why are you here?

HAGGARD WOMAN

(LIGHTING A CIGARETTE) They found me  
vacuuming the same patch of carpet  
over and over and over again.

DR. MARVIN MONROE walks to the microphone.

MARVIN MONROE

(TO AN AIDE) Whoa! Looks like some  
tense body language out there.

Dr. Monroe TAPS the microphone twice, sending HIGH-PITCHED FEEDBACK through the auditorium. The mothers cover their ears.

## MARVIN MONROE (CONT'D)

Welcome shell-shocked mothers. My name is Marvin Monroe. I know what you're all asking, "How does a bearded, overweight, chain-smoking yutz, who never even married understand what you're going through? Well, I think that's a very rude question. I have credentials. I've been on Donahue and Oprah the same day. A feat only matched by Jessica Hahn.

The mothers **APPLAUD**.

## MOTHER

(TO MARGE) I ordered the transcripts of both shows.

## MARVIN MONROE

So you're in good hands here. I know your pain. The only difference between you and me is the stretch-marks. Any questions?

Marge raises her hand.

## MARGE

How can I really relax when I'm worried about my family?



MARVIN MONROE

Don't worry. If your family has any problems, they can call the "Marvin Monroe Care Line" for only ninety-five cents per minute.

Dr. Monroe gestures to THREE WOMEN who sit at a long table manning the phones.

STAFF WOMAN #1

(INTO THE PHONE) Check under the bed.

STAFF WOMAN #2

(INTO THE PHONE) You have to jiggle it.

STAFF WOMAN #3

(INTO THE PHONE) You should never put tinfoil in a microwave.

**INT. SIMPSON HOUSE - KITCHEN - CONTINUOUS**

Homer stands in front of his microwave. There's a tinfoil-covered bowl inside. Blue **ELECTRIC SPARKS** cross-cross inside the smoking machine.

HOMER

(ON PHONE) It's too late for that!  
Just tell me how to work the fire extinguisher.

Homer hears a strange **RATTLING SOUND** coming from upstairs.

**INT. SIMPSON HOUSE - MAGGIE'S BEDROOM - CONTINUOUS**

Maggie is **RAKING A CUP** against the bars of her crib like a hungry prisoner. She looks disappointed as Homer enters the room.

HOMER

Good morning Maggie.

Maggie points to a picture of Marge that sits on the dresser.

HOMER (CONT'D)

Sorry, honey, mommy went crazy...

Homer twirls his finger around his temple in a "crazy" gesture.

HOMER (CONT'D)

...And went far, far away...

Homer flaps his arms like wings.

HOMER (CONT'D)

...To a place where they'll make  
mommy all better.

Homer wraps his arms around himself as if struggling to get out of a straight-jacket.

HOMER (CONT'D)

(HOLDING OUT PICTURE) So, it's going  
to be just you and me for awhile.  
Just you and me.

He picks up a family portrait and puts his fingers over everyone but him and Maggie. Maggie looks nervously at the picture of her and Homer. She starts **SUCKING** rapidly.

HOMER (CONT'D)

Hey, look what I've got for you.

Homer pulls a bottle of baby formula out of his back pocket and tries to stick it in Maggie's mouth. She keeps turning her head, foiling him.

HOMER (CONT'D)

(TO HIMSELF) Where's that baby book?  
Ah, here it is.

Homer picks up "Dr. Spock's Baby and Child Care."

HOMER (CONT'D)

Spock? I thought Bones was the  
doctor.

Homer opens the book and begins to read.

HOMER (CONT'D)

(SKIMMING) Blah, blah, blah...  
"umbilical cord"... blah blah blah -  
"don't be afraid to trust your own  
common sense." (CLOSING BOOK) Okay,  
Maggie, if you need your bottle,  
it'll be right here.

Homer sets the bottle on a shelf just out of her reach. As  
Homer leaves, Maggie starts vainly jumping for it.

**INT. PATTY AND SELMA'S APARTMENT - AFTERNOON**

Bart and Lisa sit quietly at the dinner table with Patty  
and Selma, still in shock.

PATTY

Kids, you haven't touched your tongue  
sandwiches. Do you need something to  
drink?

SELMA

We've got Clamato, Spicy Clamato and  
Soy Milk.

Bart and Lisa shake their heads and make **DISGUSTED NOISES.**

PATTY

If you don't eat, no prune smoothies  
for dessert.

LISA

(TO PATTY) That's alright. (YAWNS AND STRETCHES) I think I'll just hit the hay.

SELMA

It's 12:30 in the afternoon.

LISA

(SHARPLY) I'm aware of the time.

SELMA

Whatever. Lisa you'll sleep with me. Bart, you'll be sleeping with your Aunt Patty.

BART

In your bed?

PATTY

Uh huh. And I should warn you, I'm told I snore. (CHUCKLES)

The trembling children hold hands under the table. Selma looks at her watch.

SELMA

(TO PATTY) Divorce Court's on in fifteen minutes.

Patty and Selma carry the plates into the kitchen.

BART

(WHISPERING) I'm scared, Lisa.

LISA

You think you know fear? Well, I've seen them naked.

Bart SHUDDERS.

**EXT. MONROE'S INSTITUTION - GROUNDS - DAY**

The institution grounds are the picture of scenic beauty, covered with rolling hills and waterfalls. Mothers are sprawled all over getting mud baths, deep body massages and facials. **GUTTURAL GRUNTS** and **GROANS** of pleasure fill the air.

BRUTO, the resident masseuse, works vigorously on Marge's neck muscles. Marvin Monroe stands nearby with a clipboard.

BRUTO

(STEPPING BACK) I can massage no more. I've lost all feeling in my fingers.

MARVIN MONROE

Marge, I've never seen a neck muscle as tight as yours.

MARGE

Muscle? I always thought that was a bone.

MARVIN MONROE

(CONCERNED) Marge, do something for me. I'd like you to empty the items of your purse on to that table, please.

Marge tightens up.

MARGE

I'd rather not, Doctor.

MARVIN MONROE

I'm afraid I'll have to insist.

Marge clutches her purse to her chest. Bruto takes a step forward.

MARVIN MONROE (CONT'D)

No Bruto! That won't be necessary.

(FIRMLY) Marge, Purse Analysis will one day be as widely accepted as the Hug Simulator and Screamology. Now empty that purse!

Marge trembles in fear, then abruptly turns her purse and **DUMPS** it out on the table with a **GROAN**. The pile of junk is twice the size of her purse.

MARVIN MONROE (CONT'D)

(LOOKING THROUGH ITEMS) Uh huh... uh  
huh...

Dr. Monroe puts a green substance into a plastic bag and hands it to an ASSISTANT.

MARVIN MONROE (CONT'D)

Send this to the lab. (TO MARGE)

What is all this junk?

MARGE

(NERVOUSLY SORTING THROUGH) Well, let's see. This is the Putt Putt golf scorecard when Homer scored a hole in one... Bart's chicken pox pills in case he has a relapse...

MARVIN MONROE

Life shattering revelation, Marge. There's not a single thing in that purse that says you.

MARGE

Well, I do have a personalized key chain.

Marge pulls out a key chain that says, "ARG".

MARVIN MONROE

"Arg." That says "arg".

MARGE

Well, the "M" fell off and our dog chewed up the "E".

MARVIN MONROE

(CONCERNED GRUNT)

**MONTAGE**

As Homer tries his hand at taking care of Maggie.

1) SIMPSON HOUSE - KITCHEN. Homer tries to prompt Maggie into eating her baby food by taking mouthfuls of it himself. Homer finishes the jar of baby food and opens another. 6 or 7 empty jars surround him.

2) SIMPSON HOUSE - MAGGIE'S BEDROOM. Homer changes Maggie's diaper turning his head and holding his nose. He covers his mouth to stop from vomiting.

3) SIMPSON HOUSE - LIVING ROOM. Homer lays on the couch watching t.v. and drinking a beer. He suddenly jumps up, realizing that he's been laying on Maggie. Her hair springs back into place.

**EXT. SPRINGFIELD STREET - NIGHT**

A sad Homer is carrying Maggie in a papoose.

HOMER

(SADLY) I don't know what to do with the baby. My wife is gone. There's only one place I can turn.

**HOMER'S POV**

He is looking up at the First Church of Springfield. PAN DOWN to see it is located directly behind Moe's Tavern. Homer goes into Moe's Tavern.

**INT. MOE'S TAVERN - NIGHT**

Homer enters and goes up to Barney.

HOMER

Hi Barney.

BARNEY

Hey Homer. (TO MAGGIE) Well, well, if it isn't little Bart. (SCRATCHING MAGGIE'S CHIN) Remember your Uncle Barney? Hey Homer, let me hold him.

HOMER

(HANDING MAGGIE OVER) Just be careful.

**MAGGIE'S POV**

Barney's face comes uncomfortably close, then BURPS.

BARNEY

Someone smells stinky. (SNIFFING SHIRT) Oh, it's me.

**INT. PATTY AND SELMA'S BEDROOM - NIGHT**

Lisa lays in Selma's bed, wide awake. Bart rummages through Patty and Selma's closet.

LISA

Bart you really shouldn't be looking through other people's things.

(BEAT) Find anything good?

Bart pulls out a gigantic bra.



BART

I've said it before and I'll say it  
again... Aye carumba!

Bart pulls out a device resembling a gun.

BART (CONT'D)

Hey, Lis -- Bang! Bang!

LISA

(GROSSED OUT) Bart! That's a black-  
head gun!

BART

Eew!

Bart drops the gun.

LISA

I just had a terrible thought. What  
if mom doesn't get better and we have  
to stay here for the rest of our  
lives?

BART

I have some people over the border.  
We'll be okay.

The bedroom door opens. Bart and Lisa quickly act like they  
are asleep.

PATTY

(TO SELMA) You get the vaporizer,  
I'll hit the white noise machine.

SELMA

Ahh. Another night in paradise.

Patty and Selma turn on the noisy machines, put on their eyeshades, and get into bed. Patty falls asleep immediately and begins to **SNORE**. Bart and Lisa **SHUDDER** visibly under the covers.

**INT. MONROE'S INSTITUTION - MARGE'S ROOM - NIGHT**

Marge scribbles in a pad headed "Things I Have To Do As Soon As I Get Home."

MARGE (V.O.)

#134 - Check under fridge for  
discarded, rotting food.

She puts the pad down, turns out the light, and curls up to go sleep in a tight little ball. PAN OVER to a large painting of an ocean sunset on the wall.

**INT. BEHIND PAINTING - CONTINUOUS**

The ocean sunset painting is actually a front to a large control room. Marvin Monroe and Bruto sit at the control panel, monitoring Marge in bed.

BRUTO

Notice how she takes up less than a  
third of the bed.

MARVIN MONROE

(NODDING) Yes, with the sheets tucked  
firmly under her body. Clearly she  
sleeps with an overweight blanket  
hog.

MONROE/BRUTO

(CLUCK TONGUES)

**INT. SIMPSON HOUSE - MAGGIE'S BEDROOM - NIGHT**

A slightly drunk Homer enters and leans over Maggie's crib, tenderly **SINGING** her to sleep.

HOMER

(SINGING) Go to sleep and goodnight/

(SOFTER) Da da da da da/ (SOFTER YET)

Dee dee dee dee/ (ALMOST INAUDIBLE

FINISH) And may all your Christmas'

be bright. (BARELY A WHISPER)

Goodnight, my little pork chop.

Homer delicately leans in to kiss Maggie goodnight. She is wide awake and **SUCKING FRANTICALLY** on her pacifier. Homer turns off the light and gingerly tiptoes out of the room.

Maggie looks at the photo of Marge on the dresser. She pulls herself out of her crib, lands on the floor with a **THUMP**, then crawls out of the room.

**INT. SIMPSON HOUSE - MASTER BEDROOM - NIGHT**

With some effort, Maggie crawls onto Homer and Marge's bed and pulls back the covers. Homer, sleeps soundly, still fully clothed. With great expectation, Maggie pulls the covers off the second lump on the bed and jumps in, expecting Marge. It's only a pile of dirty clothes. She lifts up with a pair of underwear on her head.

**INT. SIMPSON HOUSE - LIVING ROOM - NIGHT**

Maggie crawls in and looks around.

**MAGGIE'S POV**

The place is a mess. Barney is asleep in the middle of the floor, **SNORING**. Maggie crawls across his chest to the front door and exits the house through the doggie flap.

**EXT. SPRINGFIELD STREET - NIGHT**

Maggie stands up on her feet and **SNIFFS** at the air, trying to get a whiff of Marge. She spies something down the street and her eyes bulge. As Maggie rounds the hedge, she sees it is a bush that resembles the silhouette of Marge's head. A disappointed Maggie chooses her direction and heads down the street in search of her mother.

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

INT. SIMPSON HOUSE - MAGGIE'S BEDROOM - MORNING

Homer walks in with a bottle of formula.

HOMER

Oh Maggie, time for your nine a.m.  
feeding.

Homer looks at his watch -- it reads 11:45.

HOMER (CONT'D)

Heh, heh, heh.

Homer pulls back the covers and sees that Maggie is gone.  
He **SLAPS** his hands on his face, a la "Home Alone."

HOMER (CONT'D)

(SHRIEKS)

INT. SIMPSON HOUSE - BATHROOM - MORNING

Homer opens the hamper and looks in.

HOMER

Maggie?

INT. SIMPSON HOUSE - LAUNDRY ROOM - MORNING

We see the Olmec Indian head from "Blood Feud" in the corner. Homer unzips the vacuum cleaner bag and looks inside.

HOMER

Maggie?

INT. SIMPSON HOUSE - LIVING ROOM - MORNING

Homer has removed the wiring from the inside of the TV set.  
From the front of the set we see Homer's face.

HOMER

Maggie?

**EXT. SIMPSON HOUSE - ROOFTOP - MORNING**

Homer calls down the chimney.

HOMER

Maggie?

He pulls his head out -- it's covered with soot.

**INT. SIMPSON LIVING ROOM - MORNING**

Homer picks up a sleeping Barney and looks for Maggie underneath. Under Barney he sees a large spiky decorative sea shell.

BARNEY

(WAKING UP) Oh man, you want a bad  
night, try sleeping on one of these.

Homer goes to the phone and dials.

HOMER

Officer, I'd like to report a runaway  
baby. My name is Homer Simpson.

**INT. POLICE STATION - CONTINUOUS**

Eddie takes the call.

EDDIE

Simpson? How's that crazy wife of  
yours?

LOU

(LEANS INTO PHONE) Did you two  
"snuggle" when you got home?

All the officers **LAUGH**.

**INT. SIMPSON LIVING ROOM - CONTINUOUS**

Homer sits on the couch, trying to keep his cool.

HOMER

(RED FACED) Just take the report.

(LISTENING) She's fifteen pounds,  
twenty-two inches... no, no felony  
convictions that I'm aware of.

Barney is yanking at something right under the front step  
outside.

BARNEY

(EXCITEDLY) Hey, Homer. I think I've  
got her.

Homer hangs up and races over.

**EXT. SIMPSON HOUSE - FRONT DOOR**

Barney yanks harder. He GRUNTS.

HOMER

Easy there, Barney. You're going to  
pull her arm off.

BARNEY

Here she comes!

With a swift tug, Barney rips up a small section of  
plumbing from under the house. Water begins to spill into  
the house.

HOMER

(ANNOYED GRUNT)

**INT. SHOPPING MALL - DAY**

People file off the escalator. PAN DOWN as Maggie crawls  
off escalator and crawls to Nick's Pro Shop. Maggie looks  
inside, Marge is not there.

**EXT. HAIR SALON - CONTINUOUS**

Maggie passes by a hair salon. FABRIZIO a hair stylist, holds a mirror up for a WOMAN to see her new haircut. It is exactly like Marge's hairstyle.

FABRIZIO

Give it time. It will grow on you.

WOMAN

(WEEPING) You've ruined my life! I  
can't even put a hat over this!

Maggie presses her face against the front window. The woman turns to Maggie. Maggie's expression sinks as she sees it's not Marge. She sadly moves on.

**EXT. STREET - DAY**

Homer drives slowly down for the street, calling out the window for Maggie, as if for a dog.

HOMER

Here Maggie! Here girl! (WHISTLES)

A dog runs up to Homer.

HOMER (CONT'D)

Not you! Maggie Simpson.

The dog runs away.

**MONTAGE**

At Monroe's Institution as Marge begins to come around.

A.) Institution Video Library -- Marge picks out a couple of video tapes.

DR. MONROE

Whatcha got there, Marge?

MARGE

"The Happy Little Elves meet Fuzzy Snuggleduck," and "All Star Bear Baiting."

DR. MONROE

No Marge, get something for you. I prescribe "Thelma and Louise", "Beaches" or anything from the Jill Clayburgh section.

B.) Marge emerges from the bathroom. Her hair is up in a towel and she's wearing a robe. Dr. Monroe is standing outside with a stop watch.

MARGE

(GASPS)

DR. MONROE

Fifty-seven seconds! You call that a shower?

MARGE

Well, I would have been quicker if I didn't shave my legs.

DR. MONROE

Marge, we've got plenty of hot water, no one's banging on the door to get in. You've got to learn to pamper yourself.



MARGE

Oh, I pamper myself plenty. (LOOKING  
AT DR. MONROE) You've got some  
mustard on your tie. Let me get that  
for you before it sets.

DR. MONROE

A verbal slap in the face Marge.  
You're too damn selfless! Now look,  
we're going to order you some lunch.  
And I don't care how long it takes,  
you're going to have it your way.

He hands Marge a menu.

MARGE

Oh, I don't know. I'll have what  
you're having.

DR. MONROE

(GROWLS) Marge, I'm trying to help  
you here. Now look at the menu. Not  
the kiddie menu, not the diet menu,  
the entrees, woman!

MARGE

Well, I've always kind of liked fish.  
But the kids...

DR. MONROE

Fish it is!

MARGE

Okay, (GROWING INTERESTED) How about  
poached salmon with a little lemon on  
the side.

DR. MONROE

Good -- good! (WRITING IN A PAD)  
Now that comes with soup or salad.

MARGE

Can I have both?

DR. MONROE

You sure can! Now would you like  
baked potato, or rice pilaf?

MARGE

French fries!

DR. MONROE

Congratulations, you finally...

MARGE

I'm not done yet. I'd like two iced  
teas and strawberry shortcake for  
dessert.

DR. MONROE

Oh, we've got a delicious shortcake.

DISSOLVE TO:

C.) A happy Marge eating strawberry shortcake while taking  
a bubble bath and watching a tape. Marge's hair is down  
and is frizzy in the back. She seems happy. On TV we  
hear:

WOMAN ON TV #1 (V.O.)

Let's get outta here, Thelma.

WOMAN ON TV #2 (V.O.)

Okay Louise.

SFX: CAR PEELING OUT

MARGE

(LONG, LONG, RELAXED SIGH)

INT. PATTY AND SELMA'S APARTMENT - FRONT DOOR - DAY

SFX: KNOCK ON THE DOOR

Patty answers. Homer is at the door.

PATTY

What do you want?

HOMER

I came to see the kids.

PATTY

Wait here. And don't steal any light  
bulbs.

She exits. A beat later Bart and Lisa enter into frame and  
wrap themselves around Homer's legs.

BART/LISA

Dad!

HOMER

Hey kids... uh... you haven't seen  
Maggie around anyplace have you?

They shake their heads.

HOMER (CONT'D)

(MOANS) Well, I gotta go.

BART

Wait a minute. You got any food on  
you?

HOMER

Just a stick of gum.

BART

(SNAPPING FINGERS) Give it here.

Bart grabs the stick of gum from Homer's shirt pocket and greedily shoves it in his mouth. Homer heads down the hall.

SELMA (O.S.)

C'mon kids, it's time to rub Aunt

Patty's feet.

BART/LISA

(SHUDDER)

**INT. SUPERMARKET - DAY**

Maggie is riding on the bottom of a shopping cart still looking for Marge.

**MAGGIE'S POV**

She see what look like the bottom half of Marge's dress and legs. She leaps off the cart and grabs on. WIDE ANGLE REVEAL Maggie has grabbed the bottom of a cardboard cut-out of a smiling woman eating out of a dog bowl. Her speech balloon reads: "I can't believe it's dog food!" Maggie momentum knocks the cutout flat. She sadly crawls off.

**INT. SIMPSON LIVING ROOM - DAY**

Homer stands in front of the mirror, preparing how to break the news to Marge.

HOMER

(REHEARSING) Now, Marge. Maggie was very young. It's not like we got so attached to her. (SHAKES HIS HEAD) No. (STARTS AGAIN) Marge, isn't life funny. One day they're babies, the next thing you know, they're off on their own.

The phone RINGS. Homer answers.

HOMER (CONT'D)

Y'ello.

INT. MONROE'S INSTITUTION - DAY

Marge is still in the tub. She has finished her meal and looks very happy. She wiggles her toes, which stick out of the water.

MARGE

(INTO PHONE) Homer, I feel much better.

INTERCUT:

INT. SIMPSON HOUSE - LIVING ROOM - CONTINUOUS

HOMER

That's great. Listen, Marge, uh, how would you feel if I told you the dog ran away?

MARGE

Homer, that's awful!

HOMER

(SMALL) Oh. (THEN) Well, I've got good news for you. The dog didn't run away.

MARGE

Well, good. Homer, I'm coming home.

HOMER

(VERY UPSET) Oh, dear God, no!... I mean great.

MARGE

Just pick me up at the train station in an hour. And bring the kids. Bye!

Homer hangs up.

HOMER

(NEW DETERMINATION) Just what I needed, a deadline.

**INT. HOMER'S CAR - DAY**

**DRAMATIC MUSIC PLAYS** as Homer drives around Springfield, looking back and forth for Maggie.

**HOMER'S POV**

He sees Maggie asleep atop an ice cream parlor labelled, "Old King Cold."

HOMER

Huh?

Homer **SCREECHES** the car to a halt.

**EXT. "OLD KING COLD" ICE CREAM STORE - ROOF**

Homer opens a trap door and climbs onto the roof.

HOMER

Maggie! What are you doing up here?

WIDEN to see the logo for the ice cream store. It is a huge 3-D cone with a face under a tall swirl of soft serve blueberry ice cream -- it greatly resembles Marge's head. Maggie is curled up beside it.

**INT. HOMER'S CAR - OUTSIDE "OLD KING COLD" - DAY**

Homer has strapped Maggie tightly onto her baby seat. He repeatedly wraps her with loops of duct tape.

HOMER

You're not going anywhere.

**EXT. PATTY AND SELMA'S APARTMENT BUILDING - DAY**

Homer **SCREECHES** up and races into the apartment building. After a beat, Homer races out of the apartment building with Bart and Lisa clamped onto his legs. He kicks them off his legs into the car and **PEELS OUT**.

**INT. MARGE'S TRAIN - DAY**

Marge, looking refreshed, looks at a lovely photograph of Homer, Bart, Lisa and Maggie posing cheerfully for the camera. The train **PULLS INTO** Springfield station and Marge lowers the photo to see Homer, Bart, Lisa and Maggie standing directly outside her window, a mirror image of the photograph, except for the comatose expressions on their haggard faces. Marge waves cheerfully.

MARGE

Did you miss me?

BART/LISA/HOMER

(MUMBLE INCOHERENTLY)

MARGE

I missed you too.

**INT. SIMPSON HOUSE - MASTER BEDROOM - NIGHT**

Homer and Marge lie in bed. The lights are out and Marge is getting a few things off her chest.

MARGE

And I'd like to know that if my hands  
are full, I can count on you to help  
out a little more than you're used  
to.

HOMER

Sure, Marge, sure. You got enough  
blanket there?

MARGE

(PLEASED) Well, I could use a little  
more. And sometimes I want a little  
time to myself, and I expect you  
to --

The light is suddenly turned on. Bart, Lisa and Maggie are  
also in bed, clinging desperately to Marge.

BART

(GIVING IN) Mom, I think I speak for  
the whole family when I say you have  
nothing to worry about. Now we've all  
had a rough couple of days, so let's  
just try to get a little shut eye.

Bart turns the light out again. The Simpsons heave a  
mutual **SIGH** of relief.

FADE OUT:

THE END